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THE CROSS OF THE MARTYRS

THE FIESTA OF 1925

As Viewed By One Observer

THE SETTING

The charm of Santa Fe to the outsider lies largely in the fact that the several elements of its population — Indian, Spanish, and Nordic — conqueror and conquered — mingle so harmoniously in the affairs of daily life, yet preserve such individuality. It is a great lesson in tolerance. In the craft-shops, Indian pottery and baskets vie with the peasant wares of Spain; Mexican and Navaho blankets are easily distinguishable each from the other in texture and workmanship; Indian jewelry is antipodal to the delicate Mexican filigree. Here are antique paintings brought by the *conquistadores* from overseas, images from altars fallen to ruin; gay serapes, lacy mantillas, exquisite Spanish shawls; and there an exhibit by Taos-Santa Fe artists.

In architecture, too, Santa Fe preserves historic types of several periods. There are old Spanish streets lined with one-story *casas*, built flush with the street, but giving through open window or doorway a glimpse of the flower-bordered patio in the rear. No matter how poor, there

is at least one plant in the window and a bit of lace, mute witness of gentility. Old Spanish missions, a century and a half older than those of California, live again in such buildings as the Art Museum and the new Federal Building, and furnish the basis of what is known as the Santa Fe style for residences as well. The Old Palace, dating from 1609, long and low, invites from the heat to its beautiful portal. On an eminence stands the Scottish Rite Cathedral, reminiscent of the Gate of Justice and Court of Lions of the Alhambra and of the Moor in Spain. Back of the Old Palace, where our own colonial governors succeeded the Spanish — or Mexican — govvernors, lie four block of colonial houses, which preserve the memory of days of military occupation of Fort Marcy after New Mexico was severed from Old Mexico, for these were then officers' homes. Venerable trees now drop a veil over their ugliness.

Here in old Santa Fe tales of racial and religious animosities fade into myth. In this land where people of three racial stocks and three religions have lived and worked together in harmony, because each has recognized the others' right to life, liberty, and the pursuit of happiness, peace abides. Not dollars, but quiet contentment, is the wealth of New Mexico.

As in the town life these racial differences blend yet separate, like the colors in a Navaho

blanket, so in the 213th Fiesta of Santa Fe each element of the population was represented as an entity in a harmonious whole. There were the Mexican band, the Spanish and the Indian dancers, the Indian and the "Americano" singers and actors — good Americans all.

The Band Concerts

No feature of Santa Fe life is more indigenous and more popular than the Sunday evening concerts of the Conquistadores Band, given in the Plaza. The band, therefore, played an important part in the Fiesta. Three concerts a day filled the Plaza with people. There were the black-shawled women quietly enjoying the old Spanish music, which was especially featured during that week. Meanwhile, their husbands grouped themselves on benches nearby, to pass a social hour together with their cronies. On the cross-walks and under the trees gossiped the young people; Americanos held reunion with old friends, returned for the occasion. And the children! The children darted here and there, almost upsetting their elders in the zeal of tag, or in a far corner played old-fashioned games like ring-around-a-rosy or drop-the-handkerchief. As background to all this teeming life were the red and orange booths. And between the booths and the Plaza coping — which served as bench for

scores — the endless procession of promenaders. Musing as he joined the line, the Old Timer recalled the days before Santa Fe was "put upon the map", when girls moved always in one direction and swains in the other, with what opportunity for coy glances and open flirtation! Now there are still the two lines as of old, but the poetry is gone. It is the age of co-education.

But we have forgotten the band, which gave rise to all this life. Much better it is in 1925 than in 1920, even as its Spanish costuming in black bolero over white suit, with gay silk sash and tie is better than the nondescript dress of then. The Fiesta hat crowned the glory. A new platform, open to the sky, had superseded the outgrown pavilion, and, unlike the latter, hid none of their splendor. Usually the platform was bordered with urchins and a fringe of dangling legs. Long live the Conquistadores Band!

The Procession

This year Fiesta work began with a new feature, preceding the concert. Promptly at seven o'clock Sunday evening, the band in gala dress left the Cathedral of St. Francis, followed by acolytes bearing the Host, by padres, and choir. There was a short pause in front of the Old Palace while the populace fell into line, and then the procession moved on down Palace Avenue and

out to the Cross o f the Martyrs, on an eminence overlooking the city. As it moved, it grew. Two strolling lines with the street between them; people of all ages from infancy to decrepit age, actuated by one purpose, to do homage to the Past, from which sprang the Present. It was a beautiful idea to begin a week of historic pageantry with this simple service to the dead. No one could march in that company of pilgrims numbering from two to three thousand, without the thrill that any great community action brings.

Darkness fell soon after the Cross was reached. It lent special solemnity to the singing of the choir and to the sermon by Fra Albert O'Brien, of the Order of Franciscan Frayles. Yet, one would have liked to see the face of the man who in such classic English delivered a truly noble eulogy to the spirit of altruism and tolerance that tempered the Spanish conquest, and that has since made New Mexico unique among the states in the happiness of her native population. To the Franciscan missionaries is largely due the credit.

The last word was hardly spoken when bonfires, those festive signs of communal rejoicing, lighted the night and guided toward home. And, as if in glad response, other bonfires leaped up across the valley, till beacons encircled the city. It was the spiritual climax — pilgrimage, homage, aspiration.

Old Spanish Games

Monday afternoon a crowd, predominatingly of Spanish ancestry, gathered to watch two old Spanish sports, revived by Mr. D. C. Ortiz. Two teams were in the field: the red shirts from Agua Fria and the yellow shirts from Cienega. The first game, Las Iglesias (The sanctuaries, or goals) resembles baseball, yet is in certain respects quite different. The unique manner of scoring created great merriment and never failed to draw applause. Comments here and there indicated that the onlookers would like to play a game themselves. From the first, the red shirts showed superiority; and at the end of the half hour allotted, the score stood 9 to 4 in favor of Agua Fria.

Now for the beaked sticks for the game of chueco, akin to shinny! But the Cienegans are disheartened by their recent defeat. The Agua Frians cover the half-mile to their own goal with little opposition, ending the game in ten minutes. Not so easy after all, however, when you consider that the ball was driven uphill to the flag on top that marked the goal. In other days they say the goals were often twenty miles apart and the battle raged perhaps two days or more, through streets of quiet villages that lay in its path.

The revival of Spanish games is in line with other revivals brought about by the School of American Research, and featured in the annual

Fiesta. It is to be hoped that other games of the conquistadores will be resurrected because of the success of these.

The Green Corn Dance

The announcement that Dr. Hewett would speak Monday evening on the Santo Domingo dance of Tuesday drew an unusual number of listeners, with an unprecedented proportion of men. The audience filled the Women's Reception Room and overflowed into the Beauregard gallery. And never did Dr. Hewett speak better, nor to a more attentive group. Later at the dance one could be heard quoting to another what had been said in the lecture.

Tuesday, many acted on the suggestion to reach Santo Domingo early enough for the church service preceding the dance. By ten o'clock there were a hundred or two visitors. By three o'clock the number had grown to two thousand (some said three), swelled, not only by additional motorists, but by the two Limited Pullman specials that discharged their passengers for an hour's stay.

The dancers were in fine feathers; the figures of the dance seemed more varied than usual; and the Koshare, or Delight Makers, more benignant, especially in encouraging and directing the children at the ends of the dancing lines. Even those

that snatched the forbidden kodaks did it without malice. Frequenters of the dance pronounced this one of the best. "It was worth coming 500 miles to see," said one tourist. "If the Lord admires endurance, these people will get their rain," commented another.

Thursday morning the Indian Fair was officially opened by Dr. Hewett, Chairman of the Fiesta Council, in a short address which made plain the significance of the Fair, now being held for the fourth time in connection with the Fiesta. For years the School of American Research, through its auxiliary institution the Museum of New Mexico, has sought to encourage the revival and development of native crafts; to educate the Indian to an appreciation of the fact that good workmanship pays; that it is better to sell one fine article for three dollars than a dozen for twenty-five cents each; that the Museum is a storehouse of ideas for the creative mind; and that through his crafts the Indian farmer — all Pueblos are farmers — may be prosperous, despite the failure of crops.

Dr. Hewett is a dreamer, but how many of his dreams come true! At present he is looking forward with confidence to the erection on School of American Research property of a building to be used as a permanent market for Indian handiwork, a mart to which dealers shall come from near and far. It shall be, too, a workshop es-

pecially for pottery-makers in winter, the season when they could work uninterruptedly, had they the facilities to protect the unbaked clay from frost.

The Fourth Indian Fair demonstrated the wisdom of such guidance as the School and the Museum have given. In pottery there was marked improvement in design, glaze, and firing. The number of excellent potters has increased. At San Ildefonso, where Marie Martinez has attracted nation-wide attention to her pottery, there are now several close rivals of hers. The collection of jars from Acoma and Santo Domingo were characteristically fine. There were some notably good pieces of iridescent black ware from Santa Clara and of quaint animal decoration from Zia. Most gratifying of all, was a little collection from Jemez, marking the revival of the ancient art there, where it had long fallen into neglect.

Bead work on buck and doe skin had almost died out because of the prohibitive cost of pelts, when recently, through the good offices of the School again, arrangements were made to secure special prices from dealers. Co-operation of the Forestry Department has also been promised to save during the hunting season the pelts usually left to rot upon the ground. In consequence, beadwork is coming back into its own, as witnessed the beautiful garments on exhibit. Further evi-

dence of the good results of encouragement was given in the spick-and-spanness of the dancers' ceremonial garments, the abundance of rich jewelry that surprised the tourist, and the wealth of handsome fox skins and feathers. All these betoken pride in tradition, which is an excellent thing if safe guarded.

To return to the Fair. Among the best sellers were the water color drawings and studies in wood-block printing. So many painters have been mere imitators of the first Indian artists, who won fame by painting the figures of the ceremonial dances, that it was gratifying to see some other subjects attempted. There were many studies of men on horseback. The portrayal of rhythmic movement seems so natural to the Indian that there have been realistic rabbit and even buffalo hunts produced by the daring few. In black and white, Juan Pino has done some excellent things, such as horsemen mounting a steep hill. The prices paid for pictures at the Fair, and paid readily by dealers, was a revelation.

A new feature of the Fair was an exhibit of bags and runners made by the women of San Ildefonso, under the direction of Miss Loudon. Last year, while studying pottery-making at this pueblo, Miss Loudon was struck by the idea of arousing the children to an appreciation of the beauty of their ancient designs. There was no money for her experiment, but it was endowed

with wit. Everyone has flour-sacks. With those and a few worsteds they began copying ceremonial designs. Parents were interested and drafted into service, to suggest new designs true to type. To give added zest, they would make something useful, something others would want. Hence bags and runners. So great was the interest awakened at San Ildefonse — in part by the rapid sale of articles made — that the Indian Department has officially endorsed the project.

For the education of the public, three studios opening on the placita of the Old Palace were set apart for demonstrations by Indian artists — a pottery-maker, a silversmith, and a sand painter. No one can estimate the value of such exhibitions. Who can see the clay mount coil on coil and the design laid on with Indian precision, or watch the tiny rivulet of sand flow down the artist's sensitive thumb to do its mite in the building of a masterpiece, without a new respect for the race that despite adversity — or because of it — has cherished its arts for immemorial years?

Indian Dances

Another contribution made to the Fiesta by the Indians was their dances, of which they gave twenty-four. And here words fail, just where most desired. One is reminded of that rapid fire of questions Jehovah shot at Job, till the poor

man was overpowered with a realization of his own littleness. What beauty and variety of bodily decoration! What exquisite coloring in the Zuni Dance, bodies in tints of dawn merging into the blue of a New Mexican sky! What realism in the Jemez War Dance, warriors scalping while their tomahawks keep time to the music! What acting in the Taos Brave Warriors' Peace Dance and marvelous skill in their Hoop Dance! These are but a few marvels of what one saw in the Indian dances. In awarding prizes, the committee chose the following rating: costume 50, rhythm 20, spirit, or "pep" 20, and appeal to audience 10. One's first thought is that the rating of costume is much too high, but costume, the judges answer, is the essence of the dance. That is to say pride in costume develops better dancing, and vice versa; the character of the costume, too, preserves or weakens the reverence for precedent.

Old Spanish Music and Dancing

How different were the Spanish dances! At times, stately as the minuet; again, sinuous and voluptuous as jazz; full of the self-consciousness and sex appeal so conspicuously absent from the Indian dances. The Fountain Quartette is unique. It is a non- professional family group of Spanish lineage, devoted to preserving the folk-

songs and dances of Castile and Old Mexico. It gave its services to the Fiesta management gratis. In return it won enthusiastic applause whenever it appeared on a program.

The Santa Fe Trovadores, too, captured their meed of applause. This group of attractive young women has under careful training developed into what might well be the beginning of a fine chorus or choral society. Thus far, music seems to have been too much overlooked in Santa Fe. It is to be hoped that the successes of this year and last will encourage the organization of a musical club, which shall, in time, foster groups of musicians of divers talents; one, too, that shall aid in the publication and distribution of such collections as Mrs. Van Stone's "Spanish Folk Songs" and the DeHuff-Grunn Indian songs.

The Historical Pageant

Thursday, Friday, and Saturday were scheduled as the principal Fiesta days. On these afternoons occurred the historical pageant, "New Mexico Across the Centuries," in three parts. Part I, "The Unknown Centuries," was produced wholly by Indians, as was appropriate, since their race alone peopled this continent then. It began with Troyer's "Sunrise Call," sung by Tsianina and ended with the Mohawks' "Appeal to the Great Spirit," sung by Oskenonton. Of these

two talented Indian singers more will be said later. But it was a test of volume and carrying quality of voice to flood the Plaza with music, so that the remotest bystander could hear and enjoy.

And this suggests the democracy of the Fiesta Council, which placed the stage in the Plaza, where all who chose could find accommodation. There were reserved seats to be sure, for Fiestas cost money — mucho oro. But these occupied less than a third of the square; the rest remained for the general public and was always filled. Here one could see all that took place on the large stage. Whether one could catch the speaking is not so certain. True it is though, that Thursday's program at least was understood by all, for it consisted wholly of song and dance. Between the two singers occurred a cycle of six ceremonial dances, illustrating the activities of the year — one dance being given by each of the six pueblos that had responded to the invitation to take part in the Fiesta. It was a fit introduction to the pageant, this reminder of life among the "first Americans" before the coming of the conqueror.

Part II, "The Coming of the Spaniards: Exploration and Conquest," consisted of three scenes: "The Wanderings of Cabeza de Vaca," "The Pilgrimage of Fray Marcos de Niza," and "The March of Coronado, the Conqueror." Again

there was an accompaniment of song and dance, beginning wih the Arrow Dance by the Taos Indians and Troyer's "Coming of Montezuma," sung by Oskenonton and closing with two songs: Lieurance's" By the Weeping Waters" by Tisianina, followed by a duet from the Indian opera of "Shanewis," sung by Tsianina and Mr. Grubb.

Part III, "The Founding of Santa Fe," began with "La Paloma" and a Spanish dance, both by the Trovadores. And this was as it should be, for history had now passed to a Spanish era. Yet the Indian still hunted the deer and buffalo, and made fire for his household. He still sang love-songs and lullabies. And when tyranny pressed too hard — he rebelled. This drama was a fit climax to the drama of history that it concluded, dramatic as it was in every number. It was a program of contrasts, too, as befits drama: beginning with the maiden's song to the dove and the stately dance, with the Deer Dance and the Fire-making Song; rising to a crisis in the Indian Rebellion and the War Dance, and ending in the triumphal march of De Vargas, with all its glitter and pomp. Then came the epilogue in the duet, "By the Waters of Minnetonka," by Tsianina and Oskenonton. That should have been all. Too much cannot be said in praise of the other numbers on the program, but they were badly placed. The gay coquetting of the Fountains was hurriedly and at the last moment thrust

in on the eve of the Rebellion; Tsianina's exquisite rendering of "The Presentation of the New Born Child to the Cosmos," the Peyote Song, and the DeHuff-Grunn songs belonged to Part I.

The pageant was impressive; the acting was dignified; the lines were worthy of the theme — which cannot always be truthfully said of pageants. Mr. Curtis is to be congratulated on having secured so large a cast of busy business and professional men. One wonders whether it would not be well, when the pageant is given again, to let the Muse of History hold sway a little longer, as the audience scatter to their homes. On the "magic carpet" they have flown over four centuries, and some of them have gathered new ideas that need time for digestion. Why not omit the revel (El Pasatiempo) in the afternoon and let the carnival in the evening fulfill the governor's command that joy be unconfined? No feature of this Fiesta was more criticized (so far as one person could judge) than El Pasatiempo. One had been led to expect so much from Gustave Baumann's screamingly funny poster that — well, the expectation could not perhaps be realized. Yet many found the Fiesta too serious. "Let's have more fun, and scatter it through the week," said some. Some of those who found El Pasatiempo vulgar, cruel, etc., enjoyed the carnival immensely, showing that, if they were prudish, they were not, at least, 32nd degree prudes.

The remarkable thing is that, considering the duration of the Fiesta, so little criticism — fault-finding criticism — was heard. The satisfaction seemed general.

Music and Drama

Santa Feans must indeed be gratified at the stunning musical programs presented by the management. It is doubtful whether any other city of equal size and wealth — or lack of wealth, for Santa Fe is not rich — could have done it. But the capital of New Mexico has become the Mecca for so many thousands every year that it must fulfill their expectations. Self-respect alone demands this. If it is, moreover, in very truth what one magazine writer — not Mrs. Gerould — has called it, the spiritual center of the United States, then it must "show forth the fruits of the spirit" by cultivating and offering to the world art, music, literature that pass by the artificial, the decadent, and emphasize true values.

New Mexico is a treasure-house of great themes for a great art. Robert Henri has tested the treasure, so also have Mary Austin, Homer Grunn, and scores of other artists, musicians, writers. The day of parodies on its life is over, the truth is so much more alluring. But New Mexico, and especially Santa Fe, must realize that, apart

from its scenic wonders, its chief attraction to visitors is its uniqueness — is the history of its conquistadores, its Spanish tradition, its aboriginal neighbors. As soon as Santa Fe imports for its fiestas entertainers foreign to its life, it will cease to draw. Chicagoans, New Yorkers, Denverites want to see and hear, not what they see and hear at home, but the something different that Santa Fe stands for. They ask not artistic perfection in the Fiesta so much as atmosphere. They are moved by the spontaneous offering of a people proud of their past. Tsianina, Oskenonton, Grunn have absorbed this life till they are part of it. But to seek outside talent merely because it is famous would be suicidal — selling a birthright for a mess of pottage.

Mrs. Bloom's "Tonita" is an illustration of the sort of thing the outsider wants — and, judging from the audiences, the insider wants it too — a picture of Mexican life as it is actually lived, with its struggle between superstition and common sense, between pride and love. That is what touches the heart of the world.

Mrs. DeHuff's Kaw-Eh, too, is of the soil. Here is excellent material, which elaborated with more dramatic incidents, would do for Indian life what Mrs. Bloom's plays are doing for the Spanish American.

But to return to the music. "The Sunset Trail" was the number by far the most talked about

before and during the Fiesta. The fact that Cadman has written the part of Wildflower with a special view to Tsianina's abilities — especially for her — and that Oskenonton would sing the part of Grey Wolf was in itself an item of interest. For both are much beloved in Santa Fe. By natural endowment and by training they are fitted to achieve great musical success. One can but hope that these two young people, to whom triumphs have come early, will not be turned aside from the field pre-eminently theirs to conventional opera. Rather may they find inspiration to aid in producing a native American opera, true to the traditions of their race and a guide to ours.

Congratulation

In closing — and assuredly it is time to close this too long review — congratulation is offered to the Directing Personnel for the general excellence of the programs and the unobtrusiveness of the management. The wheels were well-oiled. Everything fitted into place — if we may except the rebellious piano, which objected to occupying two places. Congratulation is due, too, for the success of the baile, to which success was largely owing the fact that the Fiesta (for the first time in the history of modern fiestas) paid expenses.

SCHOOLS OF THE INSTITUTE

American School at Athens

The President of Greece, members of the Cabinet and other public officials, Dr. and Mrs. Gennadius, and the rector and staff of the University of Athens joined with the officials of the Carnegie Corporation and representatives of leading educational institutions in the United States in the dedication of the new library of the American School of Classical Studies at Athens, one of the schools of the Archaeological Institute of America.

"The Gennadeion takes its name from the father of Dr. Joannes Gennadius, for forty years Greek Minister to London and the donor of a library collection unequaled in the classical field. This collection also includes a variety of material bearing upon modern Greece, the Byronic period, the lost records of its history under Turkish rule and the early Christian era. Dr. Gennadius, a bibliophile of the first rank and a patriot of ardent sympathies, gathered the collection over a long period of activity at home and abroad. In 1922 he presented it to the American School upon the condition that a suitable building be erected to house his books. That condition has now been fulfilled.

"The Gennadeion stands upon a site commanding the attention of every visitor, at the head of Howe Street, which might appear to be an odd name for a Greek thoroughfare. But it was so named in honor of an American, Dr. Samuel Gridley Howe, whose efforts in behalf of the Hellenic State are well known. This site was presented to the school by the Greek Government, and the Carnegie Corporation supplied $250,000 for the white marble building, a rectangle adapted from classical models.

"In approaching the Gennadeion along the easy grade of Howe Street the visitor may see storied Mount Lycabettus just behind. On the horizon rises that other celebrated mass, Mount Hymettus, and in the city near by is the Acropolis, crowned by its ruins. Around the base of the great rock, excavations soon will begin in the Agora, the ancient market-place. A monastery formerly owned most of the area surrounding the Gennadeion, but the Government granted a part of these lands to the American School in the middle '80s. Substantial additions have been made for the library, adjacent to the school."

It might have given added interest to build the library of marble quarried on Mount Pentelicus, whence came the stone for the Parthenon, but practical difficulties prevented, and the quarries upon the island of Naxos supplied the building material:

"With a supply of marble assured, work began. Athenian masons and numerous refugees were employed for the rougher labor. Greece was heavily burdened by outcasts from Turkey and this library construction brought numbers of them a livelihood.

"Seen from the ascent of Howe Street, the Gennadeion compares not unfavorably with the old temples. Phydias himself might have approved its situation, looming white against the dark mass of Lycabettus. Entrance is by iron gates leading to a walk which rises by flights to the steps of the building. Sunken gardens lie on either hand and there are driveways for cars. Residential wings are connected to the main building by colonnades.

"Nine steps lead to the portico with its eight Ionic columns. Originals on the eastern facade of the Erectheum were used for models. The scale is a little larger. Instead of the customary pediment an attic has been substituted owing to the long facade. An original and unexpected touch is the red stucco front wall behind the columns, buttressed by marble at the bottom. This red stucco, surrounded by white marble, corresponds in a measure to the painted temples of ancient days. It is the dash of color that emphasizes the Hellenic fancy. Narrow windows with bronze grills further carry out the ideal.

"The interior has been arranged with attention

to utility as well as beauty. Modern library equipment of approved type will facilitate the work of students from all over the world. The 50,000 items presented by the donor it is believed likely will increase rapidly. The school and supporters generally will seek to make available in the Gennadeion such an array of classical material as will provide the answer to almost any problem of research. It will be immediately available to workers in the field when most needed—a means of comparison and authentication always at hand."

The Gennadeion is a fitting structure for the treasures it will house. In his offer to Professor Capps, of Princeton, Dr. Gennadius told something of his purposes and his collection in these words:

"My wife and I make this presentation in token of our admiration and respect for your great country—the first country from which a voice of sympathy and encouragement reached our fathers when they rose in their then apparently hopeless struggle for independence; and we do so in the confident hope that the American school in Athens may thus become a world center for the study of Greek history, literature and arts—ancient, Byzantine and modern—and for the better understanding of the history and constitution of the Greek Church, the mother Church of Christianity, in which the Greek fathers, im-

bued with the philosophy of Plato, first determined and expounded the dogma of our common faith.

"The sections of theology, of geography and travels, of pamphlets relating to modern Greece, of the works of Byron, and of the history of the Greek War of Independence, are already cataloged by me, in a minute systematic subject plan, with indexes of names, etc. The catalogs of these sections, which consist in all of about 10,000 items, can now be consulted. Of the other sections, portions are cataloged in the alphabetical card system. The library consist of . . . volumes, varying from Atlas Folio to the smallest sizes."

Of what the library is designed to house we read:

"The American School already owned about 10,000 items when the Gennadius collection was placed at its disposal. Dr. Robinson calls the collection one of the most complete in existence upon any subject. Thus the American School will take rank with the first learned institutions of Europe, a unique distinction for the only strictly American institution of its kind on European soil. Scholars everywhere are eagerly awaiting a first catalog."

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PAUL A. F. WALTER, EDITOR.

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IN THE FIELD

EXCAVATIONS AT CARTHAGE

The Archaeological Institute of America has caught the progressive spirit of timeliness in publication of archaeological results. From the press of the MacMillan Company has come a preliminary report of "Excavations at Carthage in 1925," by Dr. Francis W. Kelsey of the University of Michigan. The report is a supplement to the American Journal of Archaeology, also an innovation as far as the Journal is concerned, but a very welcome one. This very report in speaking of the excavations on the Hill of Juno

in the springs of 1923 and 1924, says: "It has not yet been possible to prepare for publication the interesting finds of this villa." Why publication should lag so far behind discovery is difficult to explain. It is gratifying to have the Institute set the precedent of giving to the world in available form at least a synopsis of work done at Carthage by Byron Khun de Prorok in 1925 for the Washington Archaeological Society. The more important achievements of the French-American staff at Carthage in the spring of 1925 are set forth in the fifty pages of text, illustrated with six plates and twenty-four cuts. Dr. Kelsey in the opening chapter sketches the historical background, the archaeological stratification on the site of Carthage reflecting four periods: The Punic, 146 B. C.; the Roman, 146 B. C. to 439 A. D.; the Vandal 439 to 533 A. D., and the Byzantine 533 to 698 A. D. Polybius called Carthage the wealthiest city in the world. It was probably founded 900 B. C. although the name means "New-town," conveying the idea that there was an older parent city. At one time it was said to have had 700,000 inhabitants and in the second century of the Christian era it built an aqueduct which brought to the city 7,000,000 gallons of water per day. Although destroyed again and again, it rose phoenix-like from its ashes, and at the present moment is enjoying a real estate boom which has carried the price of suburban

lots into which it has been laid out by enterprising Tunisians to a dollar a square meter.

The second chapter describes the organization and staff which included many eminent men of science. This was made possible by the generous support given the Washington Society by the Universities of Michigan and Rochester and by Mr. William F. Kenny of New York. Dr. Kelsey was general director and Count Byron Khun de Prorok, associate general director. The campaign lasted only two and a half months closing on May 14, 1925. Previous excavations on the site of Carthage are reviewed in Chapter 3. None of these followed a comprehensive plan and from a scientific standpoint not one was adequate. However, they had brought to light thousands of objects from the four culture periods enumerated above. "There is still a singular lack of decisive evidence regarding the topography of the city in the different epochs, the stages of its development and the relations of its harbors to the sea." Dr. Kelsey controverts the accepted idea that the Romans utterly razed the city. It is true, the city was plundered and burned for seventeen days, but Dr. Kelsey, after viewing the ruins and devastation left by the recent War in northern France and in Belgium is convinced that the story of Marius "sitting among the ruins of Carthage" is more likely to be true, than Mommsen's statement that the city had been leveled and the plough

passed over it so that in obedience to the command of the Roman Senate the soil and site might be cursed forever and "that neither house nor cornfield might ever reappear on the spot." Chapter 4, speaks briefly of the excavations on the Hill of Juno.

It is in the final chapter, that the excavations in the precinct of Tanit, are described. As early as 1921, limestone stelae with symbols associated with the cult of Tanit began to be brought to Tunis. This led to trial excavations in 1922, 1923 and 1924 which yielded such striking results that this site was made the prime objective of the 1925 expedition. At one point, the excavation went down five meters to bedrock but elsewhere they averaged a depth of four meters and a great vault was laid bare in which were found dedicatory stones and cinerary urns. The former were of three types: Inscribed slabs of hard lime stone, oblong boulders with rounded corners and edges which, it is suggested, were used in human sacrifices, and the third type of which more than 300 examples were found, suggesting shrine altars. Cinerary urns of various types and sizes were found on three levels, those of the lowest level probably going back to 900 B. C. A total of 1100 of these urns were taken out. Those examined thus far contained the charred bones of young children accompanied by small rings, bracelets, earrings, beads and amulets--gold, sil-

ver, bronze and iron being represented. "Does this deposit of charred bones of young children under dedicatory stones along with those of kids and lambs and little birds imply that these were all victims offered by burning alive to Tanit, or to Tanit and Ball-Hammon?" These and other interesting speculations are discussed by Dr. Kelsey in this timely brochure which, it is hoped, will set the example of speedy publication such as is the rule in other sciences.

Pre-Maya Exploration in Guatemala

The forerunners of the wonderful Maya civilization in Central America have been discovered. Earthquakes which long ago shook Guatemala may enable archeologists to shove American prehistory back many thousands of years, and thus a new era ripe for archeological research will be revealed.

Such are the probable results of a three months' reconaissance survey of unknown Guatemala just completed by Dr. Manuel Gamio, leading Mexican archeologist, working under the auspices of the Archaeological Society of Washington. Dr. Gamio is now on his way to Washington, where he will study the material he has collected and will prepare a scientific report of his exploration trip.

The survey was for the purpose of determin-

ing whether Guatemala is a promising field for pre-Maya explorations. The first reports confirm the conjecture that the Guatemala highlands would yield evidence of ancient human occupancy, dating back to long before the time of Christ. (The report of Edgar L. Hewett as synopsized in El Palacio more than ten years ago, had already established this fact through the researches of the School of American Research in the Motagua Valley.—Editor)

What happened in the central region of America before the rise of the Maya, the Toltecs and the Aztecs is literally "pre-history." From time to time clay and stone fragments of great antiquity have been found in Central America, but archeologists have vaguely termed them as "Archaic" which means only that they belong to an age and a people that distinctly preceded the Maya.

In a report to the Washington Society, Dr. Gamio states that he has made several trial excavations, digging through seven strata of deposited soil, each layer being about twenty inches thick. In these deposits he found numerous fragments of pottery and clay sculptures. Many of these are of the Archaic type. There are a few Maya finds. Also, some of the pottery shows signs of a gradual transition to the ceramic style of the Maya, indicating that the two types may have blended or that one developed into the other.

Geography and earthquakes in particular are helping in this tracing of early Mayan history. Exploring this unsettled region, Dr. Gamio has found evidence that "the Maya, able constructors of lofty and complicated edifices, did not, if one may judge from appearances, build anything in the high zone affected by earthquakes. They confined themselves to the lower and above all to the coastal regions, where shocks were not experienced."

Buildings of the Maya remain standing in Guatemala to-day. Dr. Gamio suggests that probably these careful builders profited by the earthquake experiences of the earlier and more primitive people, because the makers of the Archaic pottery had established their settlements with careless disregard of earthquake zones.

It is not yet determined, however, whether these early inhabitants built such simple homes that they did not fear the rocking of houses and the falling of walls, or whether there were fewer earthquakes in that part of the world then.

The part played by earthquakes in the wanderings of these prehistoric American tribes is being closely studied by Dr. Gamio, who says that earthquakes have had a marked influence on the development of human life.—Science News Service.

Music from Acorns

An Indian Musical Instrument made of a string of acorns is the latest discovery of J. P. Harrington, ethnologist of the Smithsonian Institution, formerly with the School of American Research, in his researches among the ninety-and hundred-year-old elders of the Southern California Indian tribes. We read in the Scientific News Service of the Institution (Washington):

"'The instrument consists of a string of acorns, carefully tuned according to their size,' reports Mr. Harrington to Dr. J. Walter Fewkes, Chief of the Bureau of Ethnology. 'One end of the string is held in the hand and each acorn in turn is held in the mouth between the teeth. As the string is swung and pulled taut by the other hand, the acorn between the teeth vibrates with a clear tone, and by alternating the acorns a tune is played as pretty as flute music.'

"Mr. Harrington is bringing back to the Smithsonian a specimen of this new discovery among Indian musical instruments, but refuses to promise to play it correctly. 'It is harder to play than the open-end Indian flutes,' he says, 'and I have always had to draw the line at them.'

"Another interesting musical discovery made by Mr. Harrington is the process of Indian flute-manufacture out of elder wood. 'The Indians cut the elder stick green in the early spring and let it lie with the leaves on it for a week so that

the "leaves might draw the sap out." That prevented it from cracking. Only four holes were bored, the method being to scrape the wall of the flute where the holes were to be bored very thin and then to press a glowing twig of the desired diameter against the wall. The holes were placed at random so that each flute had a different scale. Some players knew as many as thirty tunes. Many of these were peculiarly flute melodies, and were never sung.'

"According to Mr. Harrington, these Indians worshiped the elder as the tree of music, and myths existed among them of magical elder-trees that gave forth notes at night.

"Mr. Harrington's researches among the California Indians are of particular importance because they are rescuing from the brink of the grave information which in a year or two more would have been lost forever to the world. Due to the amalgamation of the younger Indians in thought and habits and blood with the white man, all that remains of the old tribal history, music, myths and language of these California Indians is in the memories of a few old men and women who must soon die. Mr. Harrington has already spent eight months of intensive labor in interviewing, photographing and taking about for purposes of identification of places prominent in their old tribal history, these survivors of a departed generation."

Will Excavate Wupatki

The Bureau of Ethnology will be in charge of excavations and other research work on the Wupatki National monument on the Navajo Reservation in Arizona.

GIFTS AND BEQUESTS

Golden Harvest for Yale

Yale University has announced a number of munificent gifts and bequests this spring. An anonymous donor has given a million dollars for a new building for the art school. The Sterling Memorial Library is to have a new six million dollar building; C. W. Bingham Hall will cost $500,000 and has a $500,000 endowment besides; W. L. Harkness administration building $900,000; three fraternity houses $350,000; a new hockey ring $500,000.

Fortune for Cleveland School

A gift of $500,000 by Charles W. Bingham to the Case School of Applied Science at Cleveland, Ohio, has been matched by a similiar gift to the School by his son, Charles W. Bingham II. Alumni and others have added $625,000 to these gifts.

By John D. Rockefeller, Jr.

John D. Rockefeller, Jr., made an unconditional gift of $125,000 to the American Society for the Control of Cancer, and $10,000 to defray the expenses of a congress of the leading cancer specialists at Lake Mohonk in September. He has made a gift of $250,000 for the endowment of the Brooklyn Botanic Garden on condition that an additional $250,000 are raised for that purpose.

Rockefeller Foundation

The annual report of the Rockefeller Foundation shows assets of $200,000,000, annual income of more than $8,000,000 and an unexpended balance in hand of almost $8,000,000.

Chicago Art Institute

The Chicago Art Institute is the beneficiary of a bequest of $100,000 by the late Victor F. Lawson; a bequest of $50,000 from the late Abraham G. Becker; a gift of $202,000 from Miss Kate S. Buckingham; a gift of $17,750 from Mrs. Emily Crane Chadbourne; a gift of $50,000 from Mr. and Mrs. William O. Goodman; a gift of $25,000 from Mrs. Potter Palmer; a gift of $15,000 from George F. Porter, and $1,000 from the estate of Hattie Ruben.